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DESIGN



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DESIGN

PUBLISHED IN THE INTEREST OF CREATIVE ARTS EDUCATION

FELIX PAYANT, Editor

Vol. 37

No. 1

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• THE EDITOR'S PAGE •

While the American textile industry has been a large one, it has not been until most recently that the designers and those who directed the styling were American. In the past European designers controlled the design.

With the recent trend of interest toward American art there is also a movement toward setting our people to work thinking of American designs. There never was a time when industry looked with so much favor on the American designer. This is a significant fact for those students and teachers who are interested in design. There may be many demands for persons who have sufficient background, art ability, design experience and understanding of industry. Will American schools be ready to supply the demands?

One of the very old arts on record which dates back to the awakening of man is the textile art. Weaving in some form or another outdates pottery, and it has continued most ultimately related to mankind throughout history until today it is among our very largest industries, if not our leading industry, in America.

It is fitting at this time in a publication devoted to art understanding and art in the making to plan a number in which the emphasis is placed on textile design.

We have frequently published articles on the art qualities of those textiles which are produced by such primitive peoples as the Copts, the Peruvians and the American Indians. In this number we are presenting our readers with some materials from Guatemala and a story about Ruth Reeves, the outstanding American textile designer.

Educators today have before them the problem of developing appreciation. It is especially vital to those who realize that art is one of the factors in life which can contribute most to the achievement of a rich and well balanced life. Appreciation signifies understanding, and understanding in art demands insight into the life of a people. Into the textiles which it produces are woven the ideals of the aesthetic group standards.

Felix Payant

MR. ENGINEER, MEET AN OLD COLLEAGUE

By HERMAN SCHNEIDER,
Dean, College of Engineering and Commerce,
University of Cincinnati.

Reprinted by courtesy of "The Co-operative Engineer", University of Cincinnati

It is the engineer's function to weld materials and the forces of nature into usable things. Things have form. They can be beautiful or they can be ugly. It is just as cheap to make them beautiful as to make them ugly—often cheaper. And it is good business.

During a nation's pioneering days, it has neither much time nor much use for art. A period of settlement is necessary for its development. Only when food, clothing and shelter are adequately provided, do our thoughts turn to architecture, landscape architecture, and the building of beauty into things we use in our daily doings. Thus our American "antiques" are of the eastern seaboard only.

As a result of settling down process, we are beginning to focus our abundant and restless energies on putting our house in order,—a more livable order. History repeats itself in our retroversion to the applied arts as one excellent and satisfying way of releasing our constructive faculties.

For the idea is by no means new. On the contrary, it is very old. The Chinese and the East Indians had it long before the time of Confucius and Buddha. So too did the Greeks have it, and the Romans and the Renaissance minds and the Japanese. They just naturally applied art to everything. The ancient Greek vases one sees in museums, were things of household necessity. One of the fine examples of Greek art in this country is a baby's nursing bottle, which is in the collection at Yale University. The Greeks had no equivalent for our phrase "Art for art's sake." They would have stared in amazement at any one using it. "Clothes for clothes' sake" would have been just as intelligible to them. They used art; and we are returning to this ingenuous idea. Compare the old model T Fords with our present cars, or the wooden refrigerators of a decade ago with our recent ones. A few years back, it was considered good rugged American individualism to be hard-boiled about art; but not so now. Bridges are being made beautiful (lines of stress are always beautiful) and houses and furniture and street lights and containers for food and book jackets and fountain pens and even machinery. The definition, "Architecture is the ornamentation of construction; it

is not the construction of ornamentation" can be, and should be, extended to everything we make and use. And such, fortunately, is the trend of the times. Even the five-and-ten cent stores show it in their wares.

All of which is in accordance with the best classical tradition. The way to learn art, to appreciate it, to assume it as an essential part of life, is to have it in fact a part of life. A sequestered culture smacks of snobbishness, and an art which doesn't thrive as a part of life is dead.

So nowadays when the engineer has decided upon what should be made and how to make it, the next problem confronting him, before he starts production, is that of artistic quality. Hence the School of Applied Arts as a unit in the College of Engineering and Commerce.

Heretofore schools of applied arts have organized their curricula on the basis of historical development,—from Egypt, to Greece, to Rome, and so on,—with emphasis on the reproduction of accepted terms in each architectural style.

This seemed to us to be erroneous. Greek art was not good because it was Greek. It was good because it followed sound principles. The Greeks were great because they did **not** follow the past slavishly. They used their innate sense of principles, their available materials, the forms of their flora and fauna, and combined these to meet their requirements, their climate, and their mode of life. The Orientals had just as fine a sense of principles in form, balance, rhythm, and color, but in a different environment their art became distinctively their own. So too with the Gothic builders. And, in addition, note this: until modern times, the engineer and the architect were one.

It is a curious and significant fact that while the laws of nature are fixed, they exact constant change. The laws are always the same; nature, by their action, is never the same. It is further significant that a thorough knowledge of the fixed laws coupled with their accurate use, opens wide the door of possibilities for creative effort and new forms. The engineer, for example, is progressing at great speed because he knows his laws and uses them with rigorous honesty.

On the other hand, a servile adherence to traditional methods and modes allows creative opportunity only in slight shifts of a few orthodox forms. If the Greeks had had available to their purposes cement, steel, the

Continued on page 23

WHAT IS THE ART ATTITUDE

By CORINNE TUTHILL

Are we as a state, as a people becoming art conscious?

First of all let us think through Dewey's definition, "Art is an attitude—a state of mind—which needs for its satisfaction the fulfilling and shaping of matter to a new and significant form." Merely being conscious of a thing is insufficient. When we take the inquiring attitude because of our aroused interest in anything, we are then ready to do something about it—we are desirous of expressing our reaction in some form of creative work.

Now that art is being realized as a very excellent outlet for self expression and not as a form of procedure whose results are merely "pretty," we are finding a very decided change in the attitude of grade teachers toward their art planning. They are beginning to question their methods or lack of use of this means of expression—what is wrong? Why isn't Johnny more interested in his history, geography, language, etc? Why is the work so much of routine, so little of pleasurable and meaningful learning? How would art help and how can I make use of it? are questions that are being asked.

More and more teachers are becoming conscious of the fact that none of us live in isolated periods of unrelated subject matter; education is not a matter of fact learning but is a "reconstruction of experience to meet a new need." Isn't it our business to enrich the child's experience in every avenue possible that he may better meet the ever increasing new needs?

Today, more than ever, the industrial arts are becoming more important, there is more leisure to be filled and the desire to create something useful and beautiful is showing all around us.

When, since colonial days, has there been such a happy revival of hand crafts—weaving, quilting, wood carving, and other similar activities? The satisfaction that results and the better appreciation of things lovely is certainly very gratifying, and we, as teachers, are feeling its influence in our schools. Why not use this opportunity to give the art training we so desire—the kind that becomes a part of our very interests and growth? Every one has a right to enjoy beauty.

The following data is from a number of elementary school teachers, many of whom have had practically no art training and others who were trained in the old school that cared more for exact representation than anything else. They are thinking people—people who are becoming art conscious and who fervently desire to do something about the art situation in their various and widely separated schools. These gleanings represent the actual problems as well as some of the progress that is present and is an eye opener to anyone

who wants to see art take the place in the school that it should have.

There are always means and ways to do things and a thoughtful reading of this data suggested many constructive ideas.

"Lack of knowledge of art principles."

"How to secure work that is creative and not 'copy'."

"Keeping entire class busy while a large piece of work is being done by only a few at the time."

"Lack of resources on part of teacher to make most of what she does have."

"Lack of realization on part of teacher of the value of self expression on part of children."

"Lack of ideas with which to help children."

"Lack of training on my part."

"Found out that art works in best with other things. Away with the old thirty minute period!"

"Have not had enough art training."

"Children get *too* noisy." (What kind of noise?)

"Need more time and interest in art work—children were interested but *teacher* decided to give more time to history, arithmetic, etc." (What about this kind of thinking through problems?)

"Wonders if art might not help rather than hinder these subjects."

"Wants most of all to create a quiet art period, every child learning and doing *quietly*." (What is the idea here?)

"Doesn't know how to handle large class in a project undertaken by room as whole."

"Doesn't know how to *stop* in time; work becomes tiresome." (Why?)

"Lack of personal talent, lack of funds."

"Children slow to bring needed materials." (Why?)

"Lack of time to present a *real* art lesson." (Do we need many such times?)

"Has to buy *own* material!"

"Teacher activity rather than pupil activity."

"Forgets that children are interested most in things about them."

"Why aren't public school teachers doing more about the art situation?"

"Teacher may not herself know joy of creative work;

"Child may not have materials—

"Unable to give sound criticism—"

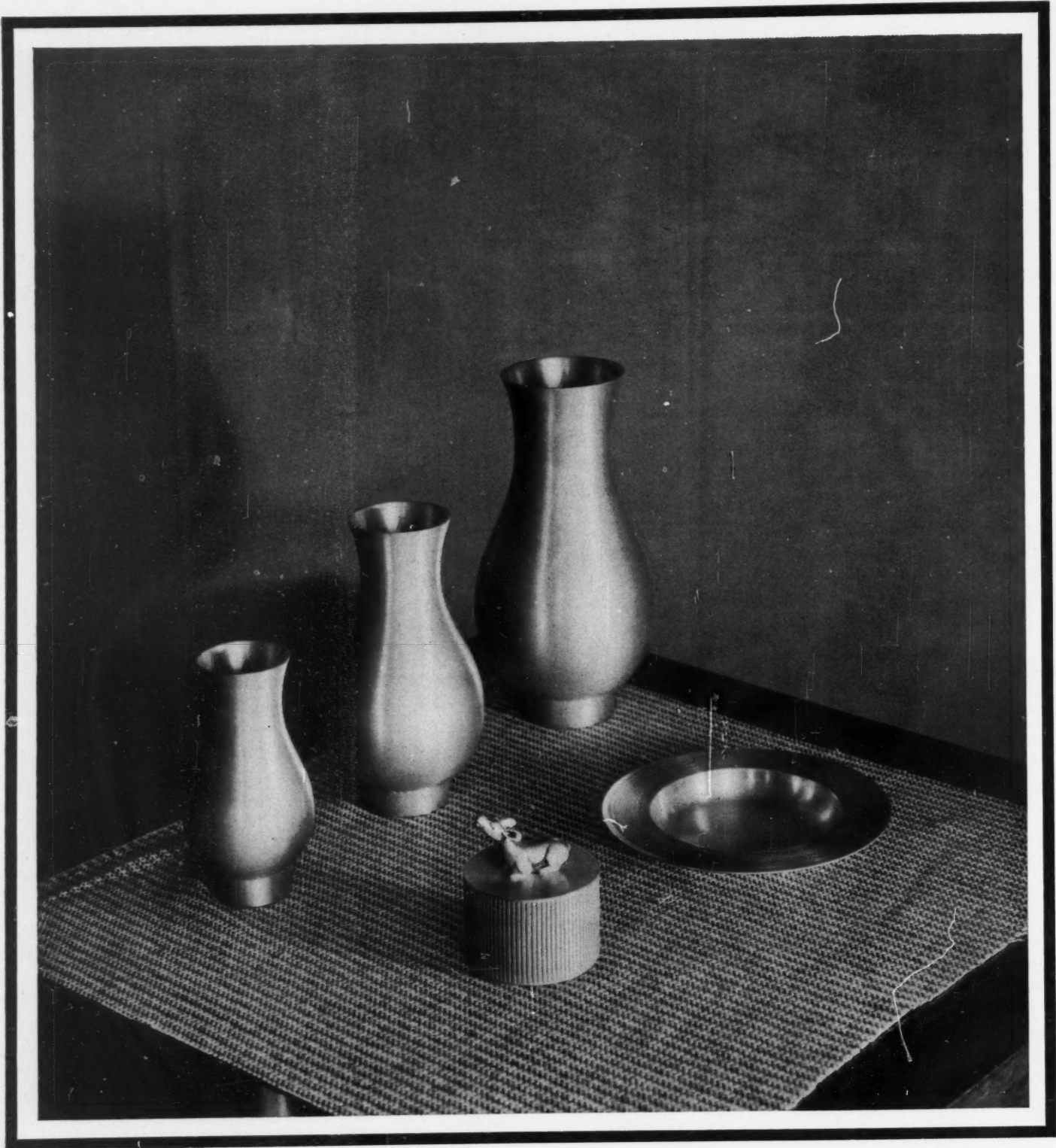
"I can not draw, *fortunately* (?) I teach first graders, who have most vivid imaginations."

"I need more training; not much background."

"Lack of skill; lack of funds."

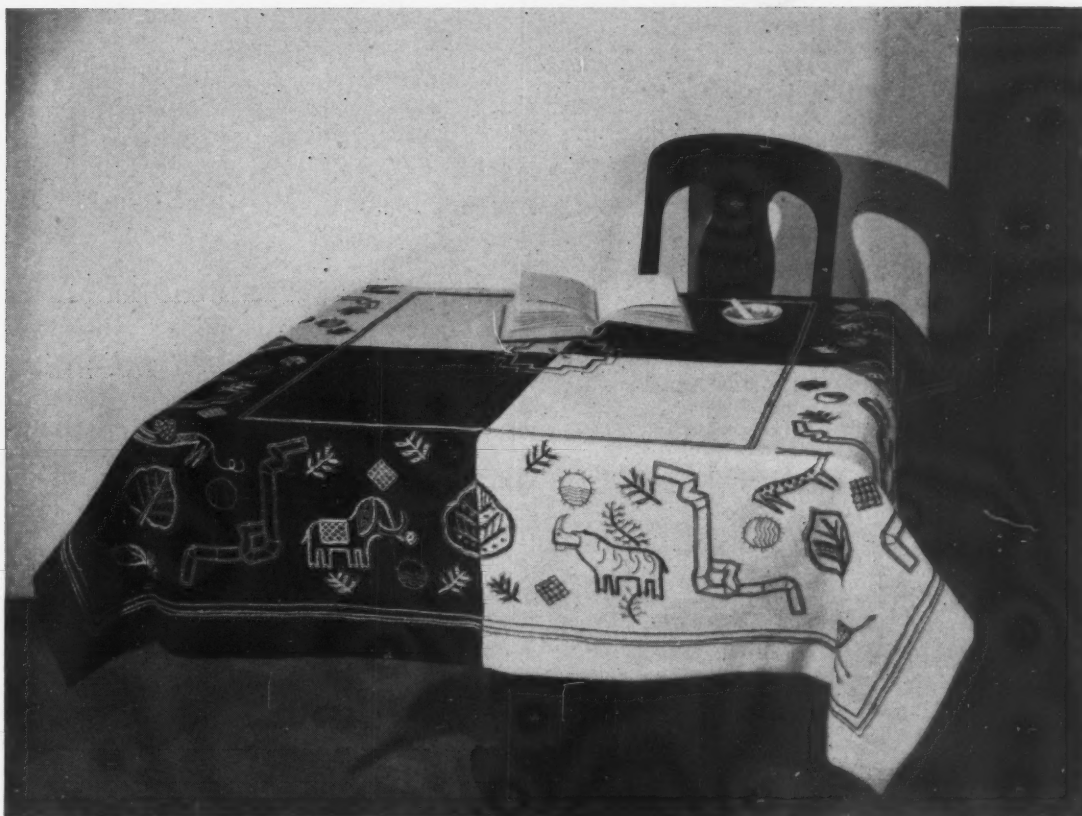
"Lack of reference materials—" What about the many free helps?

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SWEDISH PEWTER

DESIGN



MODERN TRANSITIONS IN SWEDISH CRAFTS

By MARIAN MARIAH YOCUM

Within the past few years there has been an increasing consciousness and interest in the arts and crafts of Sweden, and indeed well warranted, for there we find produced some of the world's most splendid crafts. Perhaps the reason that we have not heard and seen more of this work is found in the personality of the Swedes, themselves, and in their standards and the organization of their commercial industries. Generally speaking, they are not as industrially-minded as other countries, today. They have not tried desperately to promote their products into the world market at the sacrifice of quality and artistic value. Instead, they are a substantial group of people, who have a traditional regard and love for quality in everything. In view of which, it is perhaps understandable why we have not found more Swedish art products in our shops.

One can not approach the subject of their modern design and techniques of the different crafts without first obtaining some insight into the rich background and heritage of this work. These crafts have for centuries been a part of the education and culture of the Swedish people. They began at a time when each home was a unit in itself—the food, clothes and fur-

nishings were all the handiwork of the family. Also, there the winters are long and forbidding to much activity outside of the home, and it was only natural that more time and industry was spent on their crafts than was essentially necessary. So with their natural resources such as wool, linen, and wood, objects for household use and decoration were created with much skill and originality. Thus, we have developing through the centuries, many different techniques and a fine feeling for color and design, as well as a great pride for good craftsmanship.

Today, when one is able to go to a shop and see a rug displayed, which was made by the King of Sweden, or to go to the largest department store in Stockholm and buy some very interesting silver, wrought by Prince Sigvard; such is indicative in itself of the place that handcrafts have in the lives and hearts of the Swedish people.

The textile industry is without question the most common and widely practiced craft in Sweden. We find many of the peasants still weaving for their family needs and frequently to supplement their incomes. Often the wool or flax used is prepared for weaving in the most primitive fashion by the peasants them-



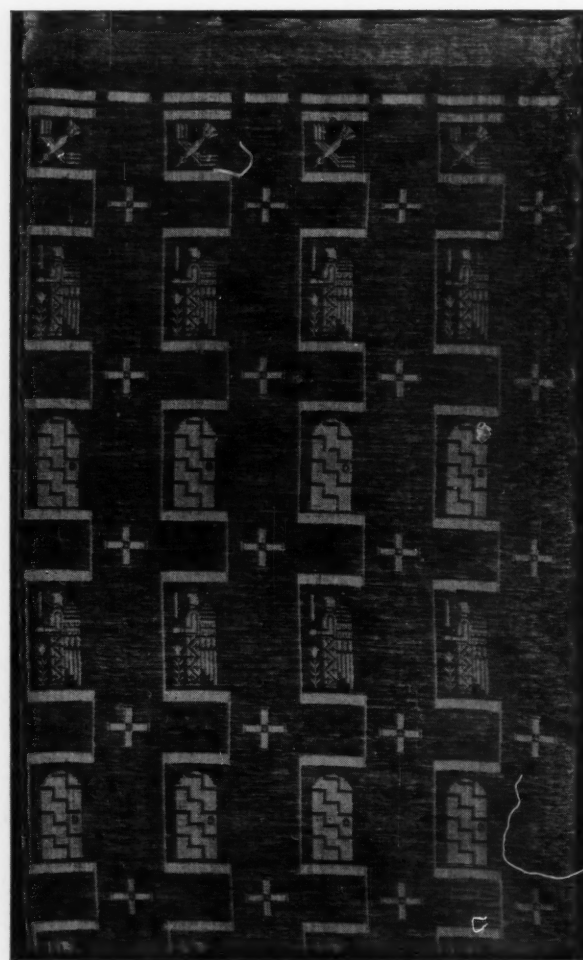
SWEDISH TEXTILES

The illustration at the left shows girls at work in a weaving school in Sweden. These schools offer one hundred and fifty courses to approximately two thousand students.

A damask in linen, gold and silk designed by Sigrid Lind is shown below.

selves. Dyes are still obtained from trees, moss and other vegetables, which gives quite a pleasing and different quality from the standardized, commercial dyes. Of course, factory-made woolen yarns and linen are used most commonly, but the hand-prepared is preferred and encouraged. Such weaving is not only the work of the country people but of many of the most sophisticated in the cities. Men and women, alike are interested and it is not uncommon for a husband to spend an evening working on a rug while his wife embroiders. So it seems that it is a craft which is really akin to the people.

In the latter part of the nineteenth century an organization known as The National League of Swedish Craft (Svenska Hemslojd) was founded to promote the educational and cultural development of home crafts in the country. This league has 30 different provincial associations or societies scattered throughout the country. Through this organization schools for weaving have been established, appreciation of craft artistry and skills are inspired; exhibits are arranged and a market is given the products made, which are for sale. The organization has ten weaving schools, offering about one hundred and fifty courses to an enrollment of two thousand students each year. Women between the age of eighteen and twenty comprise the majority of the students.



DESIGN

The government finances the greater part of this program, while other funds are obtained from a small selling charge which is made, and from individual gifts. The total sales for the year 1933 from all the different societies were 1,454,168 Kronor or about \$392,626. The shop in Stockholm, which of course is their largest, sold 129,434 Kronor or \$34,947. To this shop are sent the best pieces which are for sale from all the different provinces.

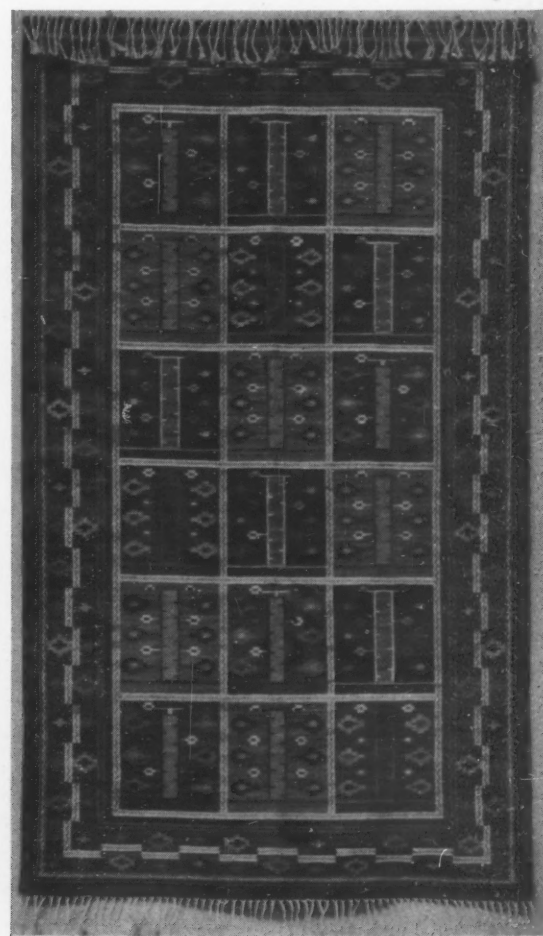
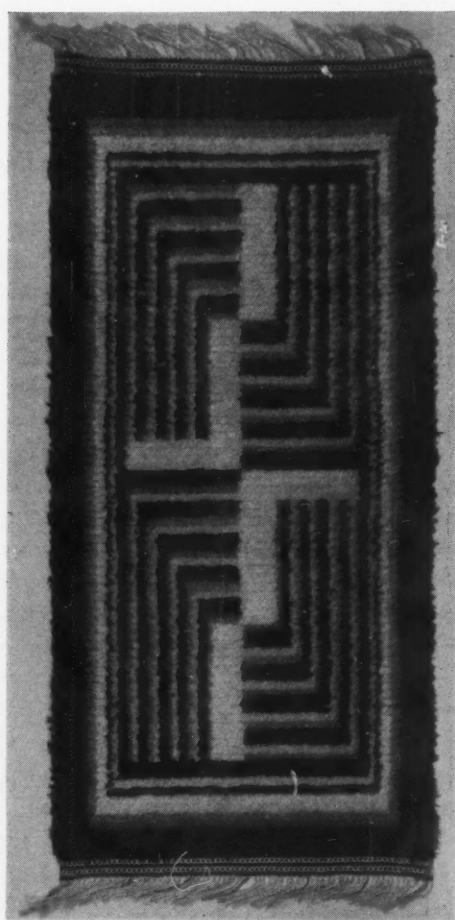
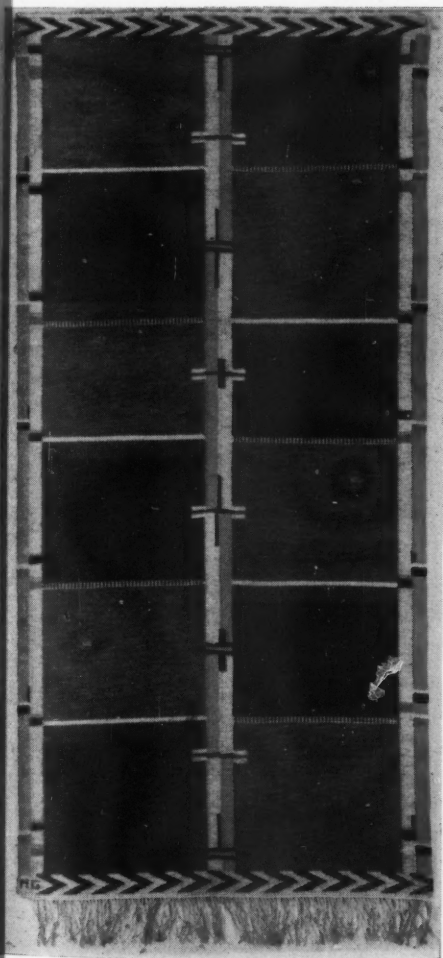
Though this craft is rich in tradition, both in patterns and techniques, the modern influence on the designs has been great during the past ten years. In many cases the designs executed are most individual and distinctive with the tendency towards abstract motifs and geometric arrangements, rather than motifs inspired by nature, as those of the older designs. A great deal is done with surface texture effects and subtle color combinations. New materials have been introduced also, but with an interesting regard for quality and suitability. The designs for the more modern fabrics are created by artists, and then executed by the weavers in their own studios or sent to the country to be made by the peasant weavers. Such an artist must have a complete understanding of the

different methods of weaving and make the pattern in such a way that it can be interpreted by the weaver without further direction. Among the outstanding textile designers are Märta Måas-Fjetterström and Märtha Gahn. They have been most successful in creating designs that are new and individual yet still possessing the qualities that are so treasured by traditionalists. Thus, we find a product which is fed by the rich traditions of the past and inspired by these clever modernists, which has projected their products above that of yesterday.

The manufacture of glass in Sweden is another industry of unusual merit; though glass making is certainly not a craft of the average layman, but only one for the most skilled and expert craftsman. The Orrefors Glass of Sweden is often recognized as the most handsome of modern glass and comes from a factory which has existed over two hundred years. It is interestingly situated in the southern part of Sweden, in the center of the glass district and curiously enough, all the glass of Sweden is made there, within a radius of fifty miles. This is probably due to the available wood supply which is used for fuel and the water power of that region. The glass blowers

THREE RUGS

The rug in the center was made by Gustav V, present King of Sweden.



and engravers are sons and grandsons of glass blowers and engravers, as the craft has been handed down from one generation to another. Upon watching the workmen at Orrefors, it seemed that each worker felt a part of the institution, and took great pride in his skill and contribution to their product.

Some eighteen years ago, the Orrefors Glass Factory had the good fortune of securing the services of two very fine artists, namely, Edward Hald, who is now the director of the company, and Simon Gate, and later on developed in an extremely modern and distinctive fashion, but with the dignity and classical qualities of early Grecian art. In some of their most recent pieces much has been done with the color and the variation of thickness of the glass, the latter giving more interest and character to the reflections and lights of the glass, seems most related to the medium.

The engraving is done by extremely skilled experts, among which are some surprisingly young men. It was interesting to find that most of these younger engravers were more able in executing the modern designs than the older ones, though they had learned the craft from them. Some few years ago, the factory was endowed by the government to establish a training department for engravers where those showing talent might work as apprentices. It takes many years of work, as well as a certain amount of native ability before the mastery of the craft is acquired.

Many handsome pieces of Orrefors Glass have found their way into the largest museums and royal palaces throughout the world. In June, 1934, our own President Roosevelt was presented with a beautiful piece designed especially for him. It was a gift from the American Minister in Stockholm, Mr. L. A. Steinhardt. The piece took five hundred hours to complete, but was a masterpiece in workmanship and design. The skill with which the most minute details are done on the engraved figures and the like, gives Orrefors the same place in the production of glass as Wedgwood's Blue Jasper-ware has in the ceramic industry.

In the Swedish pewter a regard for quality of material and modern interpretation of design is again found. In fact this medium has with fewer exceptions than any other, been executed in designs that are distinctly new and original. It is one of the most plastic of metals and usable for any practical and decorative household purposes. The designs are generally strong and simple in contour with occasional decorations in low relief or etching. Small figures, which are wrought in pewter, are as solid and strong in composition as a Chinese Buddha but quite contemporary in character. Usually the designs are expressive of the medium and of the function of the piece. The quality of Swedish pewter is distinctive in its heaviness and surface quality. The artists who are responsible for many of the best designs in the craft are Nils Fougstedt, Estrid Erikson and Björn Trägårdh.

Swedish ceramics and furniture are not as outstanding as the above mentioned crafts—when compared

with productions of other countries. However, they are by no means static and void of merit. It is quite apparent that there is a definite consciousness and interest in modern design and decoration in Sweden which these industries must supply. The Steninge pottery is unique in that it is one of the very few commercial organizations which still dares to promote an entirely hand-thrown product. Their ware is quite interesting both in form and glaze. The Gustafberg porcelaine is perhaps the best known and has produced some quite interesting ware.

To find in a country which is so rooted and respectful of their traditions, such modern transitions brought to the writer's mind the question—what factors were responsible for these innovations? The answer may be found again in the native intelligence and progressive nature of the Swedish people and in the educational program of the government, of the museums, art associations and schools. In Sweden the promotion of the cultural and aesthetic development of the people is a part of the different political platforms and is an important issue with the different factions, to which end money is granted for numerous and widely varied projects. Several of such grants have already been mentioned. Others are to the museums for definite educational programs, to committees for the production of educational films on arts and crafts, and to many other organizations.

The museums, aside from exhibiting their various collections, arrange traveling exhibits, series of lectures and study programs, and in this way are a vital source of information. The Nordic Museum and Skansen, an open-air museum are both institutions which have been erected for the preservation of the historical and cultural development of the Swedish people. In these are exhibited the complete records of all types of peasant art and industry and are a splendid monument to Swedish culture. The new Anthropology Museum and Industrial Museum are now in progress and they are planned to afford the general public many advantages which the too usual mausoleum type of museum does not.

The state schools provide courses in various handicraft from the first year and in the eighth year a detailed study of art history is made. In the private schools art in the form of drawing and painting is taught as well as various handicrafts. So, as children, they are encouraged to create with their hands, which experience affords them a deeper appreciation and regard for handcraft products, and a sensitivity for good form and decoration.

The Swedish Association of Arts and Crafts (Svenska Slöjdföreningen) is perhaps the most stimulating association for the promotion of modern ideas and trends. This association has between three thousand and four thousand members of which one-third are artists, one-third manufacturers and the other third interested laymen. To this association a grant is made

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GUATEMALA CONQUERS AMERICA

Native Guatemalan Designs Adapted
to Our Uses Arouse Acclaim.

By BLANCHE NAYLOR

A veritable mine of rich treasure in new design ideas has been uncovered in the Central American country of Guatemala by the Carnegie Institution of Washington, in co-operation with Miss Ruth Reeves, well known designer, and the National Alliance of Art and Industry in New York City.

Up to this time the meritorious work of weavers and artist-craftsmen in Guatemala has been shown here only in isolated galleries and in small units. This exhibit, however, which opened before a group of some eight hundred designers, guests and members of the National Alliance, is attracting much attention and arousing a great deal of acclaim for its thorough treatment of such an important problem as how the modern designer utilizes the primitive motifs of other lands and times for the benefit of today.

The fine results obtained by the use of these strong, vital native art influences may be seen in this comprehensive exhibit. Rich, strong, spirited colors are used against coarsely textured backgrounds. Although these are predominant in the native work, they lend themselves to variations and adaptations in all sorts of fabrics, woods, metals, glassware, potteries, small home accessories, upholsteries, draperies, rugs—even jewelry.

Throughout leading design circles it is agreed that a Guatemalan Spring dawns upon us. Not since Conquistador days has there been adequate recognition of the value of these riotous fresh primary colorings and the strong rough backgrounds which are ideal for brightening modern interiors and in the general enrichment of the home decorating scene as well as for new costume fabrics and trimming details.

Motifs taken from the native huipils (Mayan blouses), from the deeply dyed yarn pompom and woven braid adornments of basketry form full design schemes for any number of modern purposes. Gayety, strength and assurance are outstanding characteristics of the Guatemalan designer.

Chevroned, plaid or herringbone weavings are adapted for modern interiors. The well known "lightning" motif in brilliant tones, contrasting line and band effects are used in all-over designs, in borders, painted upon plain monotone backgrounds or seen upon the bubbly handblown primitive glassware in deep, full shades. White potteries and tinwares carry bright floral patterns, notably bright conven-

tionalized leaf and flower tendrils, often taken from the Toyabag huipils. The bread-wrapping or napkin called "servilleta" from Quezaltenango have yielded several scintillating stripe and horizontal line patterns, as have the gay huipils of Sacapulas province. Small brilliant-plumaged birds perch gaily among vines and branches woven in heavy textiles with a realism eminently suitable for the adornment of the modern home.

Sisal and hemp rope combined with long leather fringe or puffy wool pompoms make beach bags, hassocks, tassels and braid trims for draperies. The successful ideas for these are derived from the Mayan vegetable bags and from the wide and narrow girdles made often of rope woven with bright wools, vegetable dyed, often with bracelet ends for buckles.

The vivid costumes evolved especially for fiesta time wear in Guatemala are adapted and "plagiarized". Punched tin in widely varying perforated effects make cornices, flower holders and other decorative bits. Bamboo cigarette stands, screens, ash trays, and similar accessories are practical developments, as are the heavy looped rugs and wall hangings with neutral background made interesting by inwoven line edgings of purples, reds, greens and blues.

Heavily worked embroideries offer innumerable spirited designs, and such a wealth of material is used in each unit that several restrained motifs may be evolved from one small head-band, with its juxtaposed violently striped borders and interspersed rows of animal or human figures.

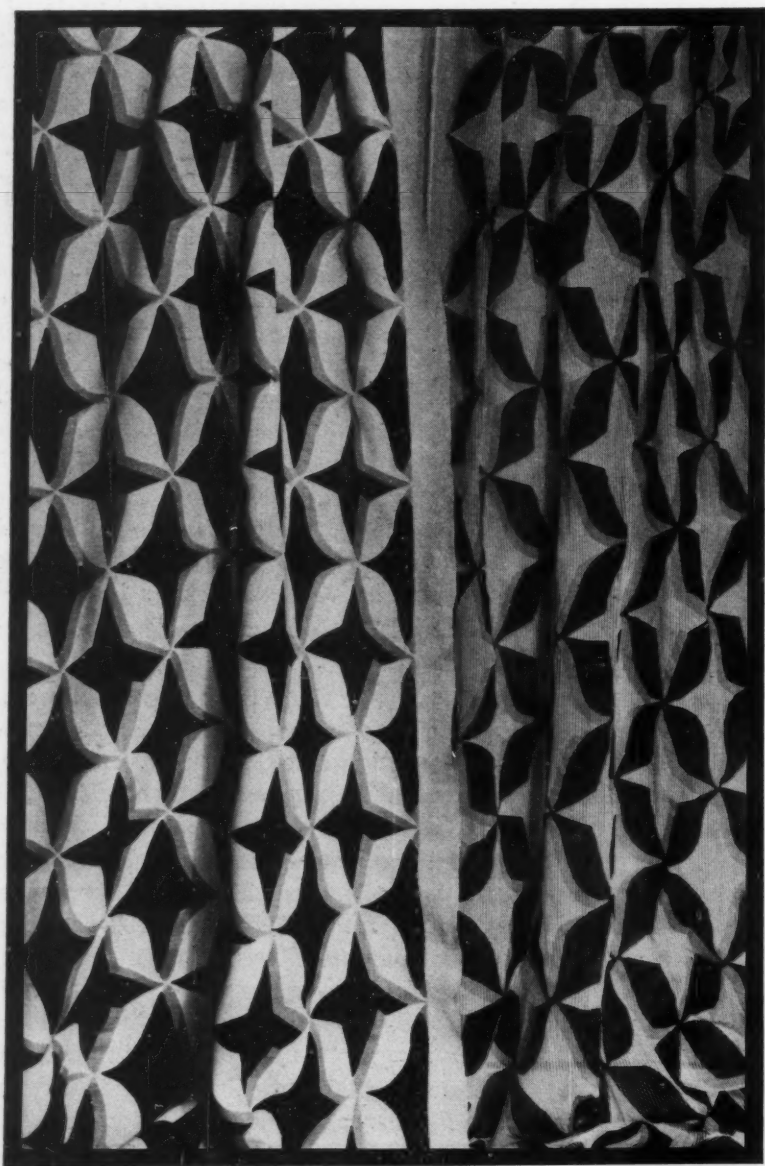
The arts and crafts of Guatemala have proved a true paradise for designers in search of radically new departures, in the creation of extremely pleasing harmonies of color, line and form against thick or thin textured fabrics. The designs created are so versatile that with very slight variations they may be applied to such opposite types of materials as ratinés, piqués, chintzes, linens, voiles, marquisettes, as well as being incorporated in the weaving of hooked rugs and heavy looped drapery textiles. The names of certain outstanding ones indicate their origin and derivation "Fiesta", "San Marco", "San Pedro", and others which may be seen in interpretations upon thick sail cloth or adapted in surrealist mode of utter simplification upon diaphanous fabrics.

Such raw materials as rope, raffia and bamboo are interwoven with colored woolen cords, used for belts when finished with "bracelet clasps" formed into small decorative accessories and in large effects for screens and backgrounds. "Mucho Gusto" is the name of one green and brown cotton cord upholstery which is appropriately spirited in design, and this name might well be applied to the entire exhibit. Lively effects emphasizing the immense vitality of these native Guatemalan designs are seen everywhere. The headbands, woven belts and smaller costume details are often of darker combinations of colors as are the outer huipils or blouses usually, and notably the skirts and trousers, while the inner blouse or huipil is often of white or a light shade adorned with the bright matching or contrasting purples, reds and greens which trim and make gay the outer garments. In all are to be found a clever use of subtly combined harmonic tones, most often in deep reds and yellows, with such depths of coloring as are found in semi-precious jewels. The hand loomed fabrics are of course the

outstanding part of the exhibition. The motifs used are varied, often consisting of contrasting widths and shades of line borders or central patterns with strong vertical bands interspersed with groups of horizontal narrow stripes. The lightning motif which is found in all Indian and Maya work is here to be seen in innumerable markedly strong interpretations, and there are especially outstanding emphatic designs composed of many deep V shapes, or chevrons, reversed, pursuing each other across the warp and woof, diamonds in conventional shape alone or with half circles and spoked wheels alternating.

All of the native costumes shown are displayed on special marionettes constructed by Remo Buffano of wood, wire, papier-mache and metal. These are so made that they may easily be folded and carried about, which is especially desirable for this exhibit, since it is to be circulated by the National Alliance throughout the country.

In addition to the colorful huipils, there are belts, called "fajas", head cloths of wide and varying types



FIESTA

This is one of the fabrics which is shown in an exhibition of Guatemalan textiles collected by Ruth Reeves under the auspices of the Carnegie Institution. The design is based on a woman's headband from Scapulas. To the left in the photo is shown the drapery fabric printed in blue and gray, while the glass curtain at the right is of the same color printed on sheer striped voile.

called "tzutes", and larger articles such as heavy coats and scarves for cooler weather. All of the units shown are planned to stress the manner in which Miss Reeves and her associates have taken the original decorative embellishment of these authentic Guatemalan articles and have modified and adapted it so that it will be more appropriate but just as attractive for our own use. The practical, heavy bags and cloths for carrying market produce have been especially productive of design ideas. Also Miss Reeves elaborates her mode of adaptation in these words, "I have in the main created my fabric in the spirit rather than the letter of the various specimens which inspired me. These native fabrics have their own validity in terms of the people and background which produced them, and for a designer to adapt such patterns verbatim would only result in a sterile and unmeaning performance. Because of this very firm conviction as to the way all source material should be used, one may find the actual point of my pattern departure from the Guatemalan specimen obscure and hard to find. Per-

haps the only well-defined thread in this whole group of hand and machine-made textile adaptations is my own personal attitude to my own epoch. But this must be the artist's attitude whatever his course material, be it a landscape or a still-life or a Guatemalan textile."

A quotation from the foreword in the exhibit catalogue, by M. C. Crawford, is worthy of mention: "Ruth Reeves is peculiarly fitted to interpret the arts of Guatemala in modern terms. For years she has been familiar with these arts and those of related people among our South American neighbors, through the collections in our museums which she has interpreted from time to time in fabrics and apparel of today. Admittedly no single exhibit can exhaust the possibilities of so vast a subject, but at a time when our decorative arts stand in such great need of stimulating creativeness and inspiration, this exhibition points the way."

The extent to which this statement has been accepted and approved by modern merchandisers may

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GUARD OF HONOR

Another of the fabrics in Miss Reeves collection was inspired by the braided motif of a man's coat; the Indian adaptation of a coat worn in the court of Charles V and brought to Central America by the Conquistadores. The modern form is shown in looped braid diagonal print on cochineal red on "Luvette", a cellophane fabric developed by Donald Deskey. This is the first time cellophane has ever been printed.



HENRY CLAY GIPSON



A WOVEN BLANKET

This fine woven blanket from the Quiché district was obtained for the Carnegie Institution of Washington by Ruth Reeves.

The loom of the modern Maya as shown at the left is very simple.



GAUTEMALAN TEXTILES

At the left is a bridal headband from Guatemala. The insert on the following page shows clearly the tapestry weave and the variety of design used in its composition.

A child's shirt, illustrating the effect obtained through the use of tie-dyed yarn. The garment is in indigo blue and white with red stripes.



GAUTEMALA CONQUERS AMERICA

Continued from page 11

best be indicated by the fact that several large stores are stressing the Guatemalan colorings and designs in their spring collections for home and person. R. H. Macy was the co-operating pioneer in this work, opening a large exhibit scattered throughout several floors of their regular stock, and giving prominence to a Guatemalan house constructed, furnished and adorned entirely with objects adapted from the designs of this Central American country. Draperies, upholsteries and such decorative fabrics are of course most conspicuous in these displays but the smaller accessories give complete rounding of finish to the showing.

The third mezzanine gallery in the Radio Corporation of American Building at Rockefeller Centre holds this display. It is built around a central mural by the Guatemalan painter Carlos Sanchez, and the brilliance of the tones in this native mural showing everyday scenes in the life of that country are repeated in the old costumes and new fabrics surrounding it. Several paintings by Honor Spingarn and a group of photographs by Henry Clay Gipson add verisimilitude to the scene.

There has been little change in the native design of Guatemala since pre-Columbian days. Year after year, decade after decade, the popular and beautiful motifs approved by older generations have been taken over and occasionally modified a little by their children. Each small community has developed its own manner of treatment in the adornment of their common things. Primitive methods are still used in the spinning and weaving of clothing, and all yarns are dyed with vegetable colorings, which explains the richness of their tones. National motifs are used in stylized effects from various provinces. The sacred bird called the "quetzal" is to be seen often, as is the double-headed eagle, and conventionalized floral decorations differing when found in separated localities.

The exhibit will appear in leading cities throughout the nation during the coming year, and it is an essential thing for students of folk art or of any type of handicraft or design to see. Leading textile and other manufacturers are extremely interested in the development of this new design field, as witness the tremendous number of objects of various materials and for widely varying purposes shown in the accompanying exhibition in retail establishments where the attention of the general public is emphatically drawn to this new, though old, and vital design trend.

The reason for the rich wealth so newly stressed in the designs of the Guatemalan Indians is to be found in the fact that only recently has the land been explored to any great extent by investigators and students. Alien influences have been lacking for centuries, and consequently the fine arts of the more remote Central Americans have been unspoiled and untouched by any undesirable outsiders.

It is within the last year or two that more and more

important discoveries in these regions have been uncovered. Long before the Christian era the natives of the ancient cities recently disinterred by archaeologists were working at their fine arts. Great figures of priests, warriors and slaves were carved on columns of stone. There were ornaments of turquoise, quartz, crystal, jade, and excellently planned scenes of everyday life in those times were applied to the colorful potteries. The more fragile bits of art have naturally been destroyed by the years, but there remains large troves of information about the old temple builders and artisans who created objects so well adapted to their time and place. The isolated sections of certain mountain groups are said to contain scattered natives living much as their ancestors did before the arrival of the Spanish. The culture of these ancient peoples compares favorably in many ways with the early civilization of the East.

Wool and cotton were the principal textile fibres used by these old Americans, and the wool was generally that of the llama, the vicuna, and the alpaca. The Merino sheep was imported from Europe by the Spaniards, and today the highlands of Guatemala are filled with flocks of these animals, from whose wool the various clothing fabrics are woven on hand looms. The ponchos, called "zerapes", are waterproof, extremely durable, and of a high degree of excellence in coloring and design.

Shades of purple combined with white, indigo and white, or black and white are most frequently seen in these heavy fabrics, often woven in stripes, plaids, or the harvest corn pattern. Cotton, which has grown abundantly from earliest times in this terrain, has always been utilized for practical and beautiful textiles. Fine texture and beauty of color are common to all of their weaving. One garment, obtained by Edith Ricketson of the Carnegie Institution, from the village of San Marcos in the Quezaltenango region is of white ground with finger weaving in yellow and purple. The latter color is an extremely unusual one obtained from the mollusk which is plentiful in the West Indies. Many of the embroideries are completed at the time the cloth is being made. Originally each tribe had its own special costumes, and this costume has come down through the years so that today the women and men of different villages can be identified by the designs of the fabrics they wear. Often the only variation is in the color of embroidery or weaving, the pattern or type of belt or the headdress. Although costumes worn in any one village are of the same general type, each weaver uses his or her own interpretation so that none ever duplicate each other precisely.

Multi-colored pin stripes appear in many blouses. Jackets and coats may be either long or short, of bolero type; sandals of leather are worn; sashes are embroidered with vivid wools ending in fringe. In many cases a similarity is to be noted between the

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A close view of a bridal headband showing the tapestry weave and the wealth of design to be found in this specimen.

A BRIDAL HEADBAND

This panel was shown in a collection of Guatemalan fabrics in an exhibit sponsored by the National Alliance of Art and Industry at Rockefeller Center. Hand-printed wall panel on hand-loomed cotton and silk in colors of cochineal red, beige, brown and white. The origin of the design is that of an Indian woman from the village of Santiago, Atitlan. In this particular village the women wind their heads about with a hand-woven tape an inch and a half wide and several yards long forming a halo. This is also one of the few villages in Guatemala where the women wear bright red skirts. The decoration is a plaiding of white, tied and dyed and then woven into the skirt. The blouse or huipil is white with red or purple stripes and finger woven motifs with an appliqued neck decoration.



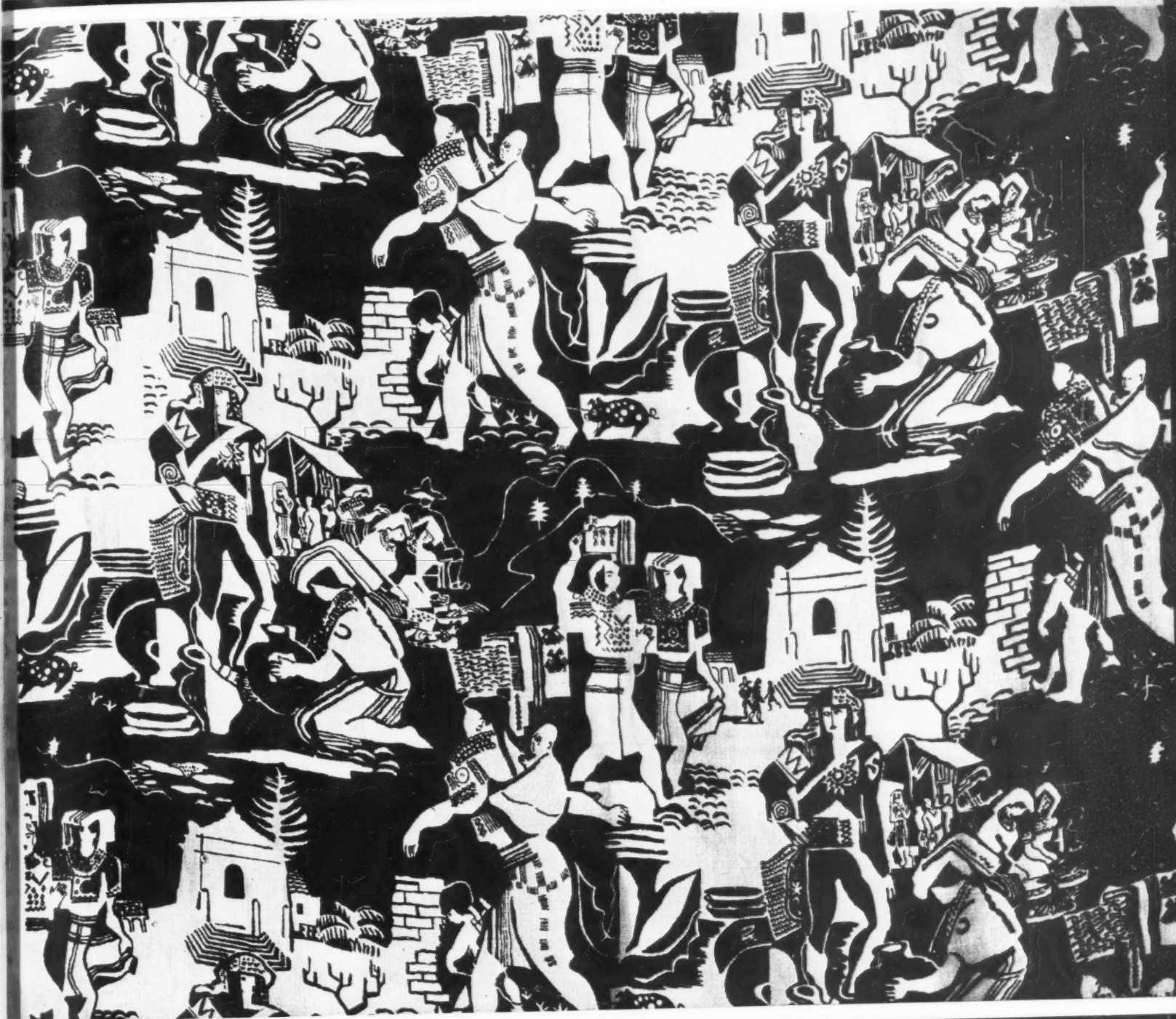
PHOTO BY F. M. DEMAREST.

ATITLAN WOMAN

By RUTH REEVES

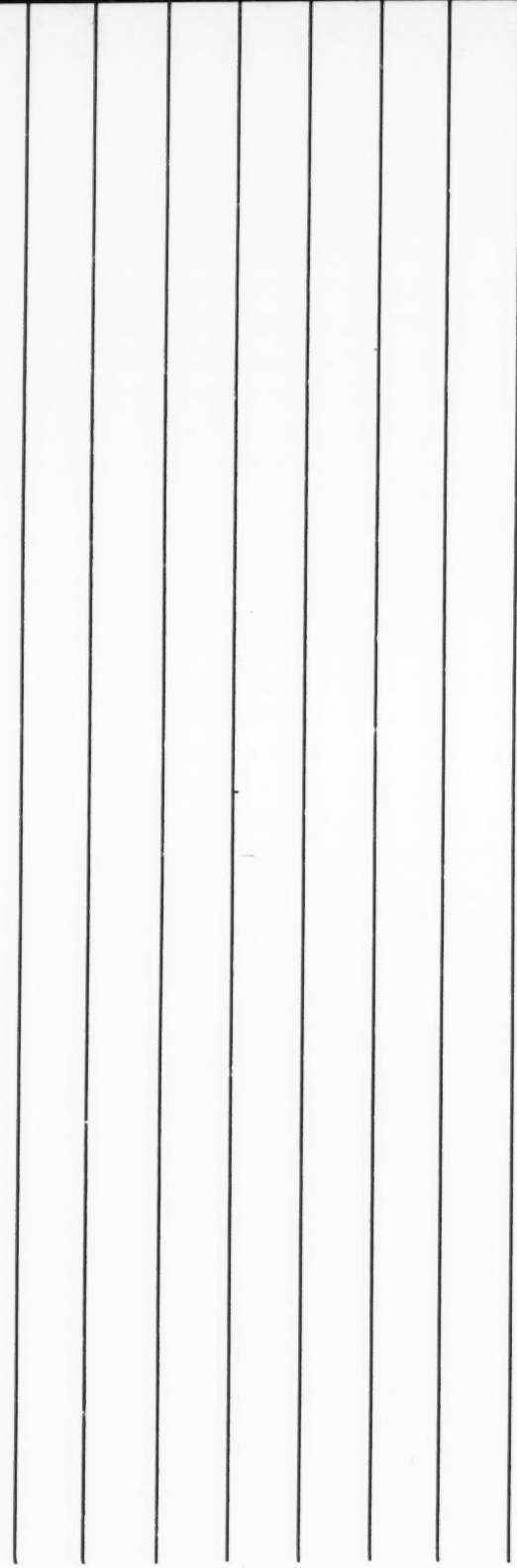
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This Toile, based on the Indians in this particular village, was handprinted by Ruth Reeves in black on citron colored linen.



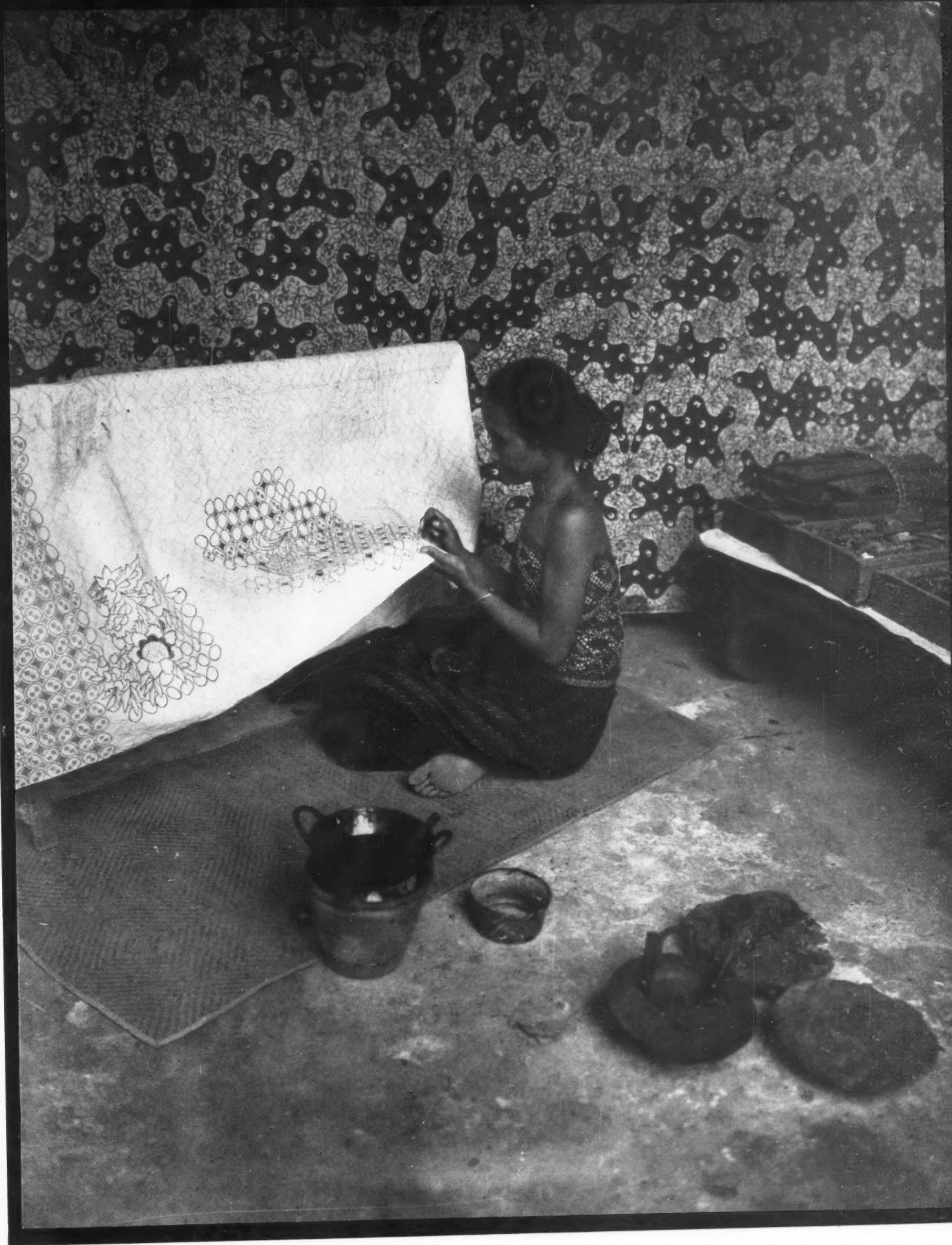
A WALL HANGING

By RUTH REEVES



In this ancient art of Java the design is applied to the cloth by means of hot wax. It is then dyed and removed leaving the pattern. This process is repeated for every color applied.

A BATIK WORKER



L. GREEN FROM PUBLISHERS PHOTO SERV

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attire of the Indian men of today and that of the early Spaniard. Symbolic designs are common, although in many cases the derivation and meaning of the symbols has been lost or forgotten. The power of various Maya gods was symbolized by the ever-present lightning motif, and the San Mateo Ixtatan blouses are adorned with sun motifs. The Maya used symbolic colors also; black for weapons, yellow for food, or corn; red as the sign of blood, usually indicating sacrifice; blue for those of royal blood. Their fabrics today are dyed in the thread rather than in the finished material. Indigo plants, roots and bark of many indigenous trees, the cochineal bug and such vegetables as the tomato and the juice of blackberries are utilized. Tie-dyed yarns are often used. This is a "reserve" dye process in which the skein or hank of yarn is tied tightly with thread before being dyed, and thus alternating effects are obtained.

A great many separate patterns are frequently applied to small decorative accessories such as headbands and belts. From any one of these an agile-minded designer may obtain uncounted ideas for varying decorative applications.

Such a great wealth of source material has not been seen in the world of design for many years. The inspiration of these powerful, strong native designs is sure to result in renewed activity among serious teachers and students everywhere.

The public interest and response to this exhibit has been so much greater than was expected that the material will be divided in two sections so that there may be two travelling shows going throughout the country simultaneously: Department stores, art galleries, schools and communities are clamoring for it, and one large section will begin its travels this month. The definite itinerary is as follows, with many other cities applying for it:

March 15 to April 5—Memorial Art Gallery, Rochester, N. Y.

April 6 to 26—Skidmore College, Saratoga Springs, N. Y.

May 1 for the entire month—Currier Art Gallery, Manchester, New Hampshire.

June, for entire month—Detroit Institute of Art.

MR. ENGINEER, MEET AN OLD COLLEAGUE

Continued from page 2

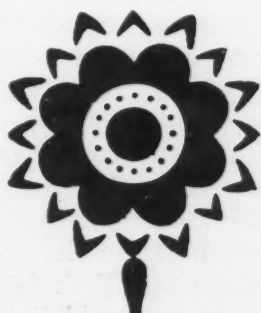
stainless alloys, composites, heating systems, electricity, controlled power, refrigeration, together with our knowledge of the laws of physics and chemistry, their art would have been vastly changed; but it would have been just as subtle. If they had had mass production, instinctively they would have added art to it.

The art of Japan has had a long sequential development. It expresses itself in the most trivial and ephemeral thing as well as in the most important and lasting. (Most of the stuff the Japanese send to us labeled "Made in Japan", should be labeled "Made for America".) And now that Japan has mass production, the things they make for their own use still adhere in their art to good taste.

There are basic principles in art just as there are basic laws in engineering. The laws which govern engineering practice are the bedrock upon which an engineering curriculum must be built. So in art, a training scheme must be established on principles.

This is the new note,—it is really a very old one,—in our School of Applied Arts. We differ in our conception and plan from the usual American school in that our work is based on principles rather than periods, on creation rather than copying, on the adaptation of design to function and to materials, and particularly on the application of art to everything we use.

To repeat: art to be a living thing must be an element in our daily lives. To reach the creative consciousness of all the people, it must be with them at every turn. To be a part of the constructive future of a roving people brought to a halt, it can not be merely a slavish repetition of the past. Unlike the settled Oriental, the white man has always wanted thrills. He got them in conquest, in discovery, and in roving. The mass of the people now get their thrills vicariously in the movies and in the sensational magazines and newspapers. If art is to be of any help in the problems of a settled people, it must be more than something to look at on a rainy Sunday.





A LEAF MOTIF

First Prize in the printed silk division was awarded to Hilda Jones, of Girls' Commercial High School. A mustard leaf provides the idea for the central design.

FABRIC DESIGN COMPETITION DEVELOPS STUDENTS' WORK

By BLANCHE NAYLOR

New and distinguished designs for decorative and dress fabrics are in great demand for modern homes and costumes. An unusual group of extremely good designs for the printing and weaving of silks were evolved in the competition conducted by the International Silk Guild and shown during the last two months at the Museum of the City of New York.

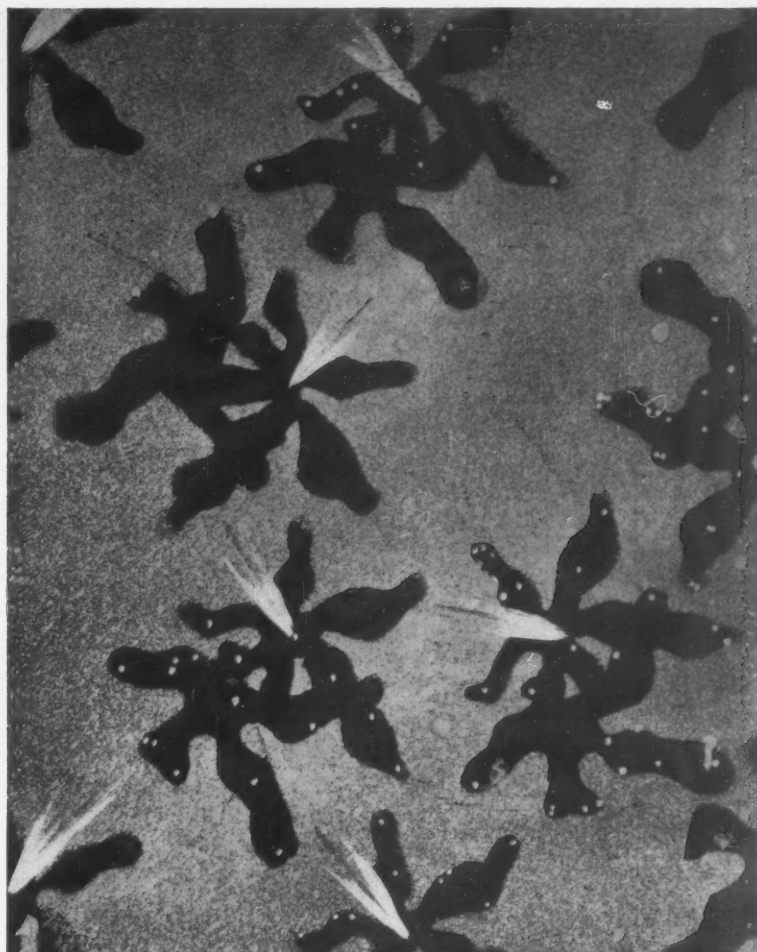
The illustrations indicate the ingenuity with which fresh ideas for modern textiles were developed by the students of three leading schools in New York. The contest was arranged in three divisions, two open to day students of Washington Irving High School, Straubenmuller Textile High School and Girls' Commercial High School, for both printed and woven designs. An additional group contest was carried on in the evening schools for woven designs. Awards in all groups were \$75 first prize, \$50 second, \$25 third, and several honorable mentions carrying with them an award of \$5 each. The results in all cases were extremely interesting.

Chairman of Art Departments in the schools supervised the drawings entered, and there were more than two hundred and fifty final ideas submitted from which the judges chose the winners. The judges were Richard Bach, of the Metropolitan Museum of Art, an authority on industrial art as considered from every angle; Miss Dorothy Shaver, Vice-President Lord & Taylor, who knows the commercial approach and the needs of consumers; Mrs. Helen Appleton Read, Art Critic, Brooklyn Daily Eagle, who has a thorough knowledge of modern design in every field; Ely Jacques Kahn, Architect, a leader in modern art with a deep knowledge of traditional forms; and Ward Cheney, President of Cheney Brothers, a well known and successful manufacturer, who knows the practical working out of textile design through many years of experience.

The exhibit will continue at leading stores in New York City, and will then be sent out as a travelling exhibit to large cities throughout the country. As a

FLORAL DESIGN

Second prize in the printed silk division, won by Edythe Marrener for the floral design shown at the right. Its adaptability to variation in the color scheme is one of its best features.



definite proof of the excellence of work being done in the schools today it is worthy of being viewed by everyone interested in the development of textile design in America.

The judges looked over the entire collection individually. No information was given them about the identities of the competitors. The points which were emphasized in these efforts were originality, and when the winners were queried about the source of their ideas the origins were found in such widely separated fields as museums, news topics of the day, seed catalogues, geometrical forms, industrial motifs, and each unit was specifically planned to answer definite needs in today's costume and decoration. Straubenmuller Textile High School is the largest in the world, and naturally there was great interest among the pupils in such a competition. Those at Washington Irving High School are urged to do valuable field work in design, so that by constant contact with everyday life in a metropolis more action and dynamic effects are brought into the making of designs. Trips to various towers, ships and industrial projects give the pupils needed contacts with daily world activities and inspire and stimulate work which is truly contemporary. Successful teachers today do not believe in the mere copying of traditional designs, and the work of their pupils

reflects the tremendously vital change which has come into textile design in the last few years.

The rules for these particular fabric patterns were: For printed silk fabric: The design shall be in not more than four colors. Other combinations of colors may be indicated. It may be planned for either screen or roller printing.

Rules for Contest II. Artist's sketch, woven design, silk decorative or dress textile: May be planned for any kind of silk. Instructions for mounting were included. All mountings were uniform so that a unified effect was given to the group upon exhibition, and both newspaper and magazine critics found much of interest in the show.

The first prize in the printed silk division was awarded to a clearly defined all over floral and leaf pattern in strong reds and blues, with a contrasting delicate motif in paler tones relieving the background. This was created by a nineteen year old girl, Hilda Jones, of Girls' Commercial High School, who stated that the idea for the central design came from a mustard leaf. Second price in printed silk was won by a decidedly different type of stylized floral design in strong olive green on a stippled chartreuse green ground. The designer was Edythe Marrener, also of Girls' Commercial High School. The pattern lends it-

At the right is shown the second prize award in the woven silk division, won by Alice Macy of Girl's Commercial High School. The design was created in pale green upon a dark green background.

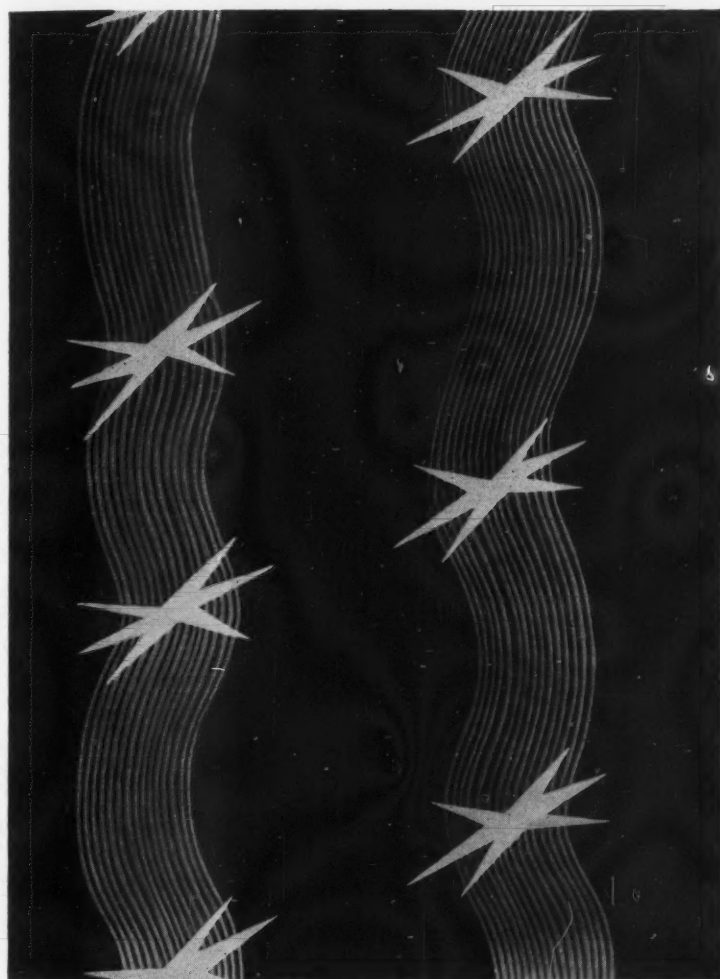
The first prize award in the woven silk division is reproduced below. It was created by Albert Maurer of Straubenmuller School, and shows a pleasing color arrangement



self equally well to other color schemes. This of course is true of all really good fabric design. Third prize for printed types was won by a boy, Edward Serafin, of Straubenmuller Textile High School, with a lined light and shadow effect in broad warp treatment, mellow reds and yellows predominating.

The three award winners in the woven silk division, day school contest, were Albert Mauer of Straubenmuller, Alice Macy, of Girls' Commercial, and Evelyn Hopmann of the same school. The designs were, first: a crewel work effect in vari-colored twining flowers and leaf upon a white ground; second, a highly stylized cluster of leaves and vine in stripe arrangement of pale green upon dark green background (especially effective); and third, an unique wavy line repetition broken by six-pointed figures, in deep plum-color ground with lighter self-color motif.

The evening class competition was won by Sidney Scherer, a 21-year-old boy, second and third prizes to Miss G. E. Pritchard and Lydia Castille, all of Textile Evening School. The first winner submitted a startling geometric black on white, giving an impression of a tremendously enlarged eye in repeated effect, separated by diamond shapes, with an almost three-dimensional finish. The second winner proved her feminine attention to the detail in the quality of seem-



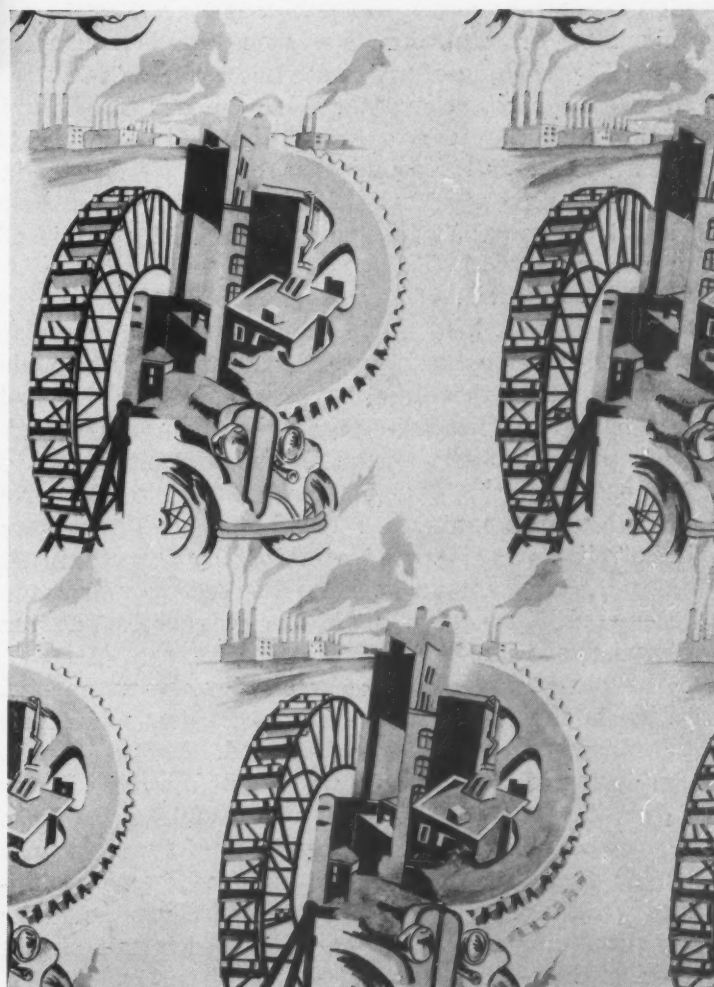
The illustration at the left shows the third prize winner in the woven silk group, submitted by Evelyn Hopmann. This unusual design was done in plum color with a lighter motif.

Second prize in the evening school division, shown below, was created by Lydia Castille. Attention to detail is the keynote of this design.

ing actuality to be found in the group of industrial motifs, cogwheels, automobiles, houses, factories and mechanical gadgets gathered together in a synchronized cluster used in a photographic effect. The third was a rising arrangement of trees and hills planned for diagonal application, with a harmonizing alternating shadow band which gives nice chiaroscuro.

A glance over the entire collection proves even to the uninitiated the vast possibilities which may be developed in the making of modern textiles. Designs are suggested to the agile-minded student by every activity, and new treatments are eternally interesting. There is no reason why this century should use only materials such as those designed, produced and blessed by past ages, and once a foundational knowledge of traditional forms is established it is much better for the student-designer as well as the professional artist to call upon modern life for ideas. This is being done to a greater extent today in the training of younger pupils than ever before, and the consequence is a vital modern movement which need not fear comparison with the past.

Certain proof that the modern movement is not ephemeral is to be found in such exhibits as these, where the public sees the efforts of those who will be the professional designers of the future.



EXPERIMENTS ON VIEWING PICTURES

By HENDRY WILLIAMS

A group of graduate students in a seminar in art education at the University of Wisconsin was discussing the old rule that the eye enters the bottom right hand corner of a picture or a page and wanders through, exiting at the top. The "center of interest" was supposed to be a little above and a little to the left of the actual center of the surface. Various speculations on what the eye does with a picture began. Magazine advertisements were examined and then easel pictures entered into the query. It was then decided to make many tests and gain what information was possible in the matter. The following objectives were chosen and the results were then summarized.

A. INTRODUCTION

I. Object

The object was to determine where the eye enters a picture and a page, what becomes of the eye attention after it has entered, and whether an observer sees a picture as the artist intended him to do. The existing academic law that the eye enters at the bottom of a picture and exits at the top was questioned. An affirmation or refutation of existing laws is a concrete aid in the teaching of art. Some knowledge of what becomes of eye attention after it has entered the picture is of vital importance to composition and its teaching. Technically it is the foundation for the psychology in art. If the artist and the observer do not focus their attention upon the same part of the picture it is of great concern to both the teacher and the artist.

II. Technique

A cardboard, held up in front of the picture, was removed for a flash exposure. Experiments were made to assure that the direction in which the cardboard was moved did not affect the eye entrance, although with this crude equipment it was difficult to get a momentary flash. The briefer exposure might have made a more unanimous result but it could not more decisively have disproved some of the prevailing art rules. A momentary flash, a five second and a ten second exposure were given the observer. The ten second proved to be too long.

The observer sketched or wrote down what he saw, which in the case of the flash, was seldom more than the object on which the eye entered. Frequently the conception of what he saw was vague, perhaps it was only a direction of a line but it was sufficient to make clear where his eye had entered the picture. On the longer exposures more of the picture became assimilated but rarely did it enter the consciousness in its entirety, thus making it possible to determine what part of the picture was lost on the observer.

One method of exposure was to have the observer hold a paper before his eyes and remove it momentarily on command, while another method was to place the picture in proper position in a dark room, then operate the lights. The different methods of exposure made no noticeable difference upon the results gained.

The experiment was performed largely upon and in co-operation with a graduate seminary in art education. However, some twenty-five high school and undergraduate students were carefully tested and the results incorporated.

B. GENERAL DEDUCTIONS

I. No one factor has the entire power of control, although some elements of composition have more domination than others.

II. With the proper handling of the art elements any given art law can be proved or disproved at the artist's will.

C. DEDUCTIONS ON EYE ENTRANCE

I. The eye did not follow any definite system of entering a picture. No picture had a universal eye entrance.

II. Contracting value of first importance. It appeared, however, that if the strongest value was near the center, that the second strongest value might from the entrance providing it came near rivaling the first in strength.

III. If all forces were equal there was a tendency to enter near the top rather than near the bottom of the picture.

IV. If value had not strength enough to make an appeal, contrasting color formed the entrance although color is weak as an eye catcher.

V. If value and color were equal a familiar object caught the eye first.

VI. In line design where value could play no part the eye entered with the greatest force of line movement. If two forces of line movement were nearly equal the upper one formed the entrance.

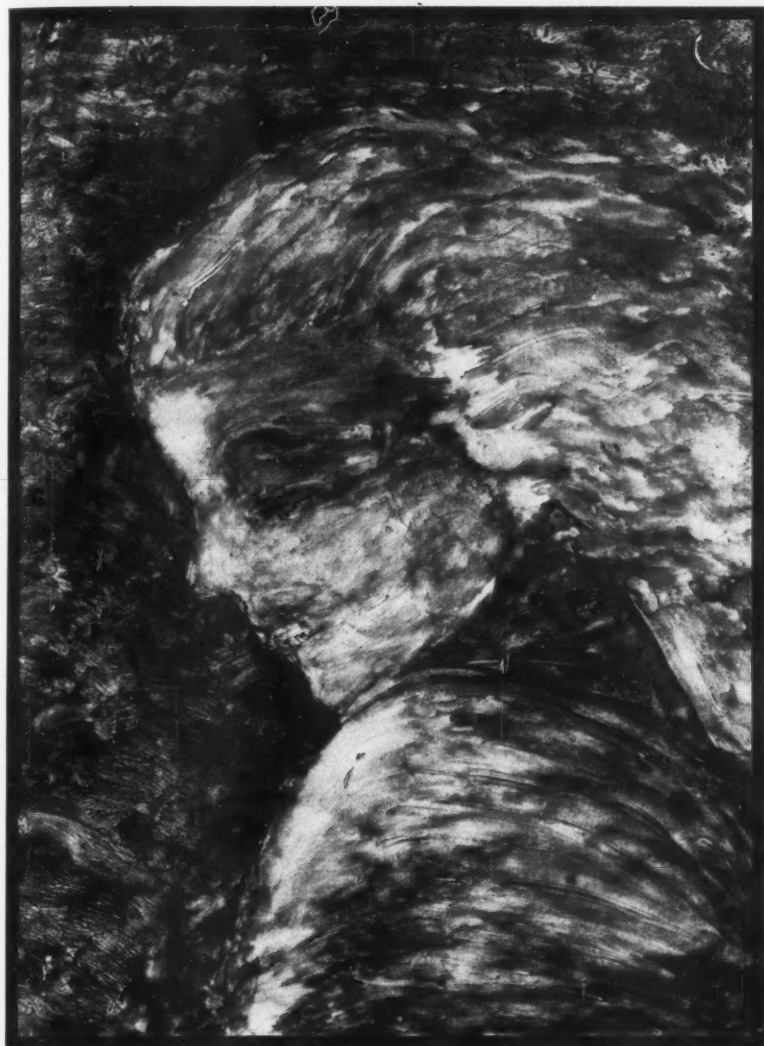
VII. Line, in color pictures, did not serve as an eye entrance, but with the exception of value it was the greatest force to carry the eye on.

VIII. With a five second exposure, the eye seldom, but occasionally, appeared to enter the picture differently than it did on the flash.

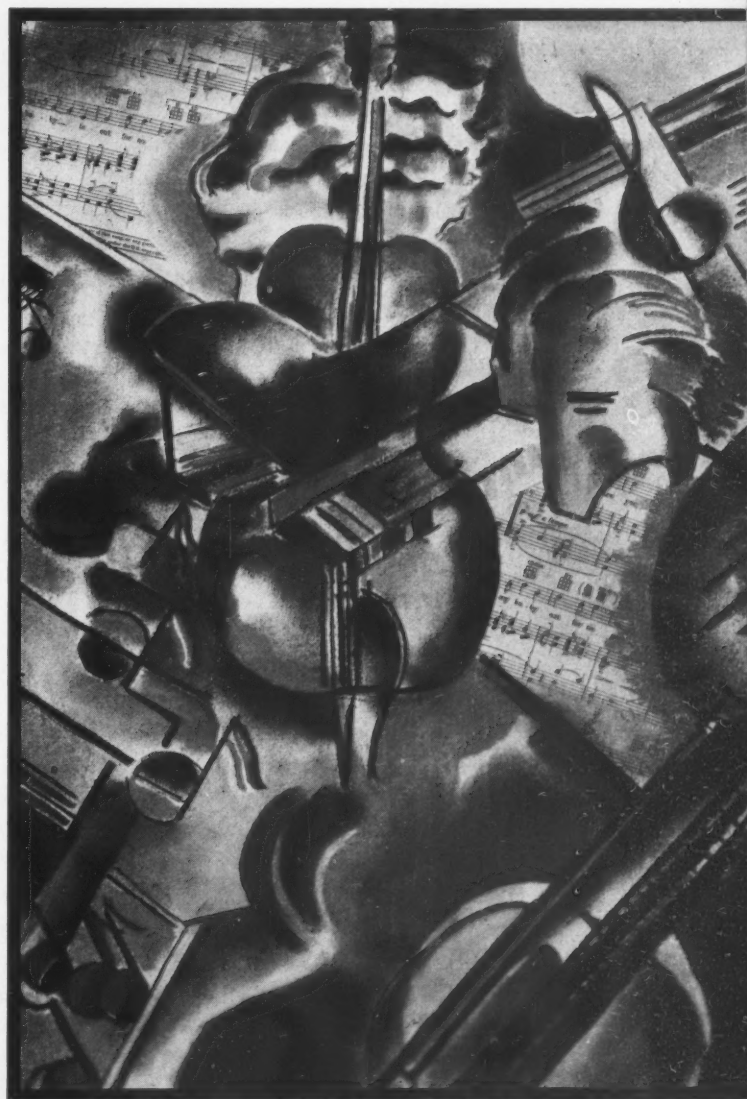
IX. The eye seemed to enter the picture in the ten second exposure much as it did in the five second exposure.

X. After looking at several pictures, the fact that the eye entered at a certain place in one, influenced to

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The finger painting above and the composition at the right are from the Haaren High School of New York. The other decorations on this page are from the Chouinard School.



NATIONS OF THE WORLD TO SIGN ROERICH TREATY TO PROTECT CULTURE

On April 15, at the Pan-American Union in Washington, many nations of the world will gather to sign a treaty unique in the relationships of nations—the Roerich Treaty for the protection of the cultural monuments of the world. President Roosevelt has already empowered Secretary of Agriculture Wallace to sign the instrument in the name of the United States, and plenipotentiaries have likewise already been named by many other nations.

It is the first time that nations will agree to the proposition that all the treasures of human genius are inviolable and that they stand ready unitedly to protect these treasures from the desecration of human hate, in war or peace. Thus, for the first time, culture has become the link of peace between nations, and forms the foundation of a world treaty of peace.

In its humanitarian implications this new treaty can be compared only to the Red Cross and advances another step along the path of international reapproachment. The treaty agrees that all the cultural treasures of nations—artistic, scientific, educational and historic sites—must be regarded as an international heritage, at all times, whether in war or peace. The nations agree that these treasures are neutral and inviolable, and that they will protect them from destruction at all times. In order to signify their inviolability, these monuments are to fly a banner, bearing a triple crimson sphere within a crimson circle upon a white ground, designating them as sactuary. The new treaty expresses the idea that the future will never again see the destructions of libraries, cathedrals and other treasures, which have unfortunately marked the history of human relations thus far.

Although an inevitable and unanswerable ideal in any civilized society, the plan for the Roerich Pact has nevertheless taken since 1904 for its actual consummation. As described by its creator, Nicholas Roerich, the internationally renowned cultural leader, the inspiration for this plan came to him on an archaeological trip in 1903, through the ancient monasteries of Russia. On its completion, he presented a report before the Society of Architects of Russia, urging the unified protection of irreplaceable monuments and similar sites of other nations, so as to prevent their future destruction.

From that time, Professor Roerich steadfastly worked for this idea, presenting it before various bodies. In 1915, after the destruction that characterized the beginning of the World War, he again brought the question before the late Tzar and the Grand Duke Nikolai Nikolaievitch, with the plea that an agreement be made among the nations for the protection of artistic, scientific, educational and religious sites.

Military movements intervened in its adoption at that time.

Roerich's subsequent extensive expeditions into Central Asia, and the sight of priceless archaeological treasures ruthlessly hacked not only by vandals but even by western travelers, still further indicated the immediate need for such a world agreement. And in 1929 on his return to America from Central Asia, Prof. Roerich formulated his project into the present international Pact. From that time, the wide response to it has indicated a new world realization of the imperative need of this protection. Some of the world's greatest military authorities—notably the late Marshal Lyautey who was its ardent supporter—were especially forceful in asking its acceptance. Cultural leaders such as Maeterlinck, Tagore and Einstein united in its support with international jurists such as the late Dr. Adatci, president of the Permanent Court of International Justice, at the Hague; Dr. Albert G. de la Pradelle; Dr. Luis Le Fur and our own eminent Dr. James Brown Scott, Dr. Leo S. Rowe, Dr. R. Alfaro; and with the late King Albert of Belgium, President Masaryk, the late King Alexander of Yugoslavia, His Holiness the Pope and others.

In urgency of its promulgation, committees were formed almost at once, the most active being the Committees for the promulgation of the Roerich Pact in Bruges, Paris and New York. It was in Belgium, which knew only too well the poignancy of seeing her great treasures destroyed, that the first two international conferences for the adoption of the Roerich Pact were held in 1931 and 1932. The Third International Convention which recommended to the governments of the world to sign the Roerich Pact, was held in Washington in November, 1933, with the participation of official representatives of 35 nations, and under the Protectorship of Henry Wallace, Secretary of Agriculture, the Honorary Chairmanship of Senator Robert F. Wagner, and with Louis L. Horch, President of Roerich Museum, as Chairman. Immediately following this, official action was taken on the Roerich Pact at the Seventh Pan-American Conference in Montevideo, at the proposal of Chile, where a unanimous resolution was passed recommending the adoption of the Roerich Pact by all the governments of America. On the basis of these Recommendations, the Pan-American Union, at Washington, drew up the treaty on the Roerich Pact, which is now open to signature by all nations.

In thus incorporating the Roerich Pact into the international code, the nations for the first time in history pledge themselves to the principle that the

continued on page 36

WHAT IS THE ART ATTITUDE?

Continued from page 3

"Money—" Many art problems can be solved with little or no money.

"Lack of originality on teacher's part."

"Classes too crowded, but children always interested."

"Art is not *required*, but I'm trying this year to do something about it, work limited by lack of funds. Sees results from absence of art in first four grades."

"Taking course to really learn what art is all about, to broaden understanding of work."

"Took children on adult level, at least not on their own."

"People as a whole do not realize art needs—lack of appreciation." Art left out to *stress* other subjects!

"Indians and pilgrims in grade one?" This teacher says she can't motivate work. Is it the teacher or the child who should motivate?

Indications of progress are shown here in the following:

This teacher says she "has no *forced* art work, that which is done is done with pleasure."

"Tries to teach color and arrangement."

"Tries art and other subjects."

"Best class I've ever had in free work."

"Help from supervisor started me on right line."

"Can help children to appreciate and does not crush creative powers, gives constructive criticism."

"Children use own ideas more and more."

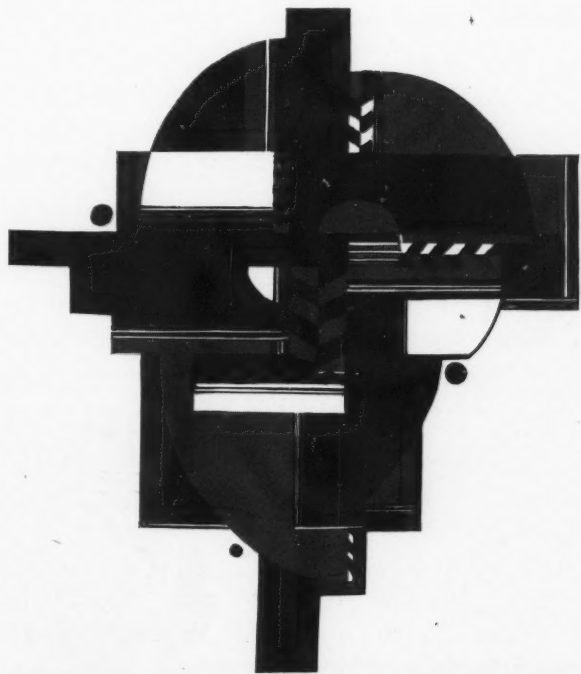
"Enjoy art through the use of play spirit."

"Becomes critics of own work more."

"Tries to teach in units as far as possible; children see connections."

"Let child work out his own problems."

"Art more successful if used when needed; work out plans together—happy satisfaction."



EXPERIMENTS ON VIEWING PICTURES.

Continued from page 28

some extent where it would enter the next one because of the anticipation.

XI. It made some difference whether the observer stood close or far, toward one side, or directly in front where the eye entrance would be.

XII. The "C" form of composition seemed to be the most effective in having all eyes enter the picture at the same place, and carried the eye better than many other forms.

XIII. In some simple examples the whole composition was grasped at a flash, especially radial composition.

XIV. The eye frequently did not enter the edge but jumped to the center of interest. The radial form was especially strong in that.

XV. The observer's center of interest and his eye entrance into the picture were not always the same although they were usually combined or closely connected.

D. DEDUCTIONS ON THE BEHAVIOR OF THE EYE AFTER ENTERING

I. The eye seldom did much traveling around in a picture. It usually stayed near the eye entrance which formed the observer's center of interest.

II. A large part of the picture was only background for the observer's center of interest.

III. If the eye entrance was due to color exclusively the eyes soon tired of the picture.

IV. Compositions based on the opposition plan were hard for the eye to travel over readily.

V. Where the eye was not carried definitely from one part to another there was a feeling of dissatisfaction and irritation.

E. DEDUCTIONS ON THE OBSERVER'S BEHAVIOR IN RESPECT TO THE ARTIST'S INTENTION

I. The observer frequently entered a picture other than where the artist intended him to enter.

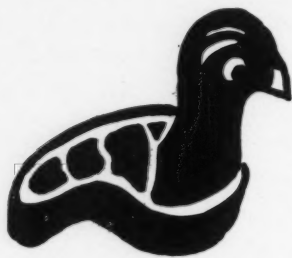
II. In some pictures the eye had difficulty in getting to certain parts of the picture, and therefore such parts were a dead loss even though frequently the artist had planned them to be a vital part of the theme.

III. If the composition was too complicated the eye became confused and wandered from the picture.

IV. The eye usually stopped at a point on the eye entrance which frequently in poor pictures, was not what the artist intended as a center of interest.

V. In some cases the composition or organization was distorted by careless placing of color or value and the artist's intentions were lost.

Although these results are not extensive enough to present scientific proof they are sufficient to offer concrete suggestions to the student in composition and design. The experimentalist can find some excellent starting points for sound constructive art.



THE EXHIBIT OF THE 500 DUCKS

JESSIE TODD,

Supervisor of Art, Elementary School
of the University of Chicago

Two weeks more of school, then summer vacation. The children had made almost everything they wanted to make. And what terrible things some of the objects were! It never ceases to surprise one what sort of things children like to make. Children from homes with beautiful furnishings make ash trays large enough for a giant and vases with ruffles around them. The teacher had many times been at seat as to what to say. One cannot say, "Children, make anything you like," and then say, "What awful things you make!"

The teacher had an inspiration. A very small percent of the art classes modeled animals. Perhaps they needed help. If every child could learn to do one animal well, perhaps he would try to model other animals. If each child could learn to model a duck that would stay intact and not fall apart, we would have a foundation for next year's modeling.

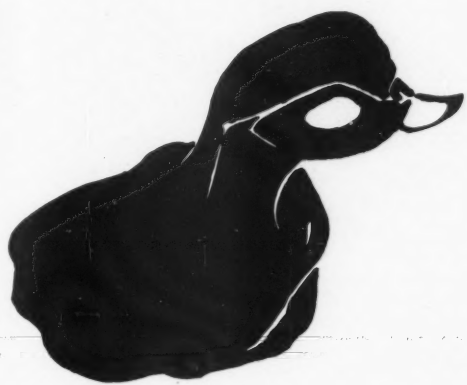
The teacher asked the children if they would like to have an exhibit called "The Exhibit of the 500 Ducks." Everybody from second grade through six would make at least one duck. The youngsters were so enthusiastic that before long we had 777 ducks and ended with The Exhibit of the 999 Ducks. But the posters were already made advertising The Ex-

hibit of the 500 Ducks, so that was the name of our exhibit.

The size of the ducks ranged from half an inch to three feet. The majority were about 3 inches long. This size seemed most successful, for they could be used as paperweights. The teacher showed the children how to pull the head out of the one lump of clay and then pull the bill out of the head. This sounds very simple to the adult, but it counteracts the normal way the child works. He rolls a ball for the body, another ball for the head, and another little piece for the bill and sticks them all together. When they dry they fall apart.

After the children had learned to make the duck hold together, they painted designs on the ducks. Then they began playing with the heads, turning them first one way, then another. Many children shellacked the ducks, giving them several coats so that they were very shiny. The results were beautiful, the modeling of the ducks gave the children a foundation for modeling animals. All of our modeling has been better this year because we learned one thing—how to make one animal stay together.







ATHLETICS

This drawing is reproduced from the Annual of the Franklin High School, Seattle, Washington, and was done by Pat Barto under the direction of Charlotte Bisazza.

A PRACTICAL PLAN FOR PUBLIC WORKS OF ART

By JOHN HENRY WEAVER

FOUNDER OF ART INTEREST,
ARTISTS' COOPERATIVE, AND
THE CAREER CLINIC.

The widespread dissatisfaction of the artists with the present administrative policy of the Public Works of Art Project, and the apathy of the public towards it, makes desirable the consideration of an alternative plan in the interest of both public and artists.

It is apparent that the fundamental fault of the present policy is the assumption that the same procedure can be used on art projects as is used on projects involving the purchase of labor and materials having definite market prices.

Current art has no definite market price. There exists no method nor authority generally accepted for arriving at a market price, nor at any basis for value either aesthetic or utilitarian. Current art is worth what the buyer will pay for it on his personal judgment.

In such a situation it is obviously prejudicial to the public interest for public officials to use their own judgment or that of any other person or group less than the majority of the public. The only consistent and proper procedure is for the public to decide for itself by majority opinion upon the Public Works of Art projects and upon the artists to execute them.

Direct majority action is the simple solution of an otherwise insoluble problem. It is practical and feasible. The natural procedure would be for a local public to vote upon a local project after being familiarized with the details by display of plans, sketches models, etc., in open competition. These displays should be supplemented with postings of reproductions, and their circularization to voters. The press, and public and private organizations such as museums, schools, libraries, Chambers of Commerce, clubs, merchants, etc., will cooperate for publicity and voting facilities, minimizing or covering the cost of operation of a local

project's administration. Successful competitions in local projects may be the finalists in national competitions.

Such projects should go further than the decoration of public buildings. They should encourage the circulation of art in homes through a subsidized but eventually self-supporting rental or joint ownership system; the painting of official group portraits, memorization of historic landmarks in paintings and etchings, the use of sculpture and bronze in public memorials; traveling exhibitions of art work through hospitals and other public and private institutions, etc.

The advantages of direct public action include: Fair play for all the artists. Fair play for the public, because majority opinion will best guarantee permanent investment value, as is historically proven; those art masterpieces which have longest withstood the test of time are the ones in which general public opinion and the best critical opinion meet; the populace of Greece had a direct voice in the Public Works of Art of their best periods, and their choice has been proven sound. A really public art appreciation will evolve through direct action and responsibility, and will develop a native art idiom really American, really of the people, which in turn will create basic aesthetic values and allow of a code for art, stabilize market values, and eliminate the rackets which are degrading art today. It will develop a permanent governmental support for art and artists upon a practical basis of social utility.

These suggestions for a practical plan for Public Works of Art are offered out of practical experience both as artist and art business manager. Operating rights in the plan will be released to the proper authorities.

HECKMAN SUMMER SCHOOL AT WOODSTOCK

"Professor Albert Heckman of Teachers College, Columbia University will conduct, for the fifth time, a summer school at Woodstock, New York. This year he will be assisted by Alfeo Faggi, the eminent American sculptor, and a group of prominent Woodstock painters who will participate in a series of discussions on 'Art Appreciation in America Today.'

Classes in design, drawing, painting, the graphic arts, sculpture, and art appreciation will begin July eighth and continue for six weeks. Full Columbia University credit will be given to students who are

working for their B.A. and M.A. degrees.

DESIGN readers will remember Professor Heckman as one-time editor and contributor as well as the christener of DESIGN with its present name. Of recent years he has been studying design in England, France, Germany, Austria, Italy, Sicily, Sardinia and the Hawaiian Islands returning to teach only in the summer at his studio in the Catskill Mountains.

Teachers and students of design who wish further information about Professor Heckman's classes should address him at Woodstock, New York."

RENEWED ACTIVITIES OF THE PACIFIC ARTS ASSOCIATION

For the first time in three years there will be a meeting of the Pacific Arts Association and a State Conference on Art in California. This year's meeting will take place on the 2nd, 3rd and 4th of May in San Francisco. The Fairmont Hotel has been chosen as the headquarters with morning meetings, conferences and the banquet to be there. Afternoon meetings, exhibitions and demonstrations are to be at the Palace of the Legion of Honor.

The meeting this year will have as its main objective emphasis upon social integration as developed in Art teaching. Special stress will be placed on art appreciation, a worthy use of leisure time, and visual experiences. Another important matter in the program of the President is consideration of some way in which definite objectives of the Association (or any of its parts) may be formulated and be assured of development during the year. In this way membership in the organization may be justified for those who rarely can attend meetings.

Membership is, as usual, a vital issue. If our work is to be effective it must have the support and interest of all who might benefit by the activities of the organization. The constitution states that the main objective "shall be to advance the interests of the arts as essential elements in education. All persons, whether teachers, artists, industrial workers, manufacturers, merchants, or consumers, who recognize the importance of art in life, are eligible to membership." Membership entitles admission to all meetings, a copy of the published proceedings of the meeting, and membership in the Federated Council in Art Education.

A series of demonstrations will be held at the Palace of the Legion of Honor. Among the processes demonstrated are modeling in clay and sandstone, wood-carving, casting, metal work with light weight metals, finger painting, Japanese painting and Japanese flower arrangements.

Illustrated lectures on Modern Architecture, The Modern Theatre and on Methods of Developing Appreciation. A set of lectures introducing San Francisco, its history and some of its recent achievements such as the Bay Bridges, the Coit Memorial Tower, and the Museums. Of special interest to educators are talks on the Psychology of Emotional Experiences. The Interpretation of Children's Work, and talks by two representatives from the State Board of Education and outstanding art supervisors.

SWEDISH CRAFTS

Continued from page 8

by the government also. Other revenues are collected from gifts, exhibits and membership fees. It has been in existence for the past fifteen years and was one of the first associations of its kind in the world.

THE 1935 SUMMER SESSION OF THE UNIVERSITY OF SOUTHERN CALIFORNIA

Eugene Gustave Steinhof, director, department of design, of the Beaux-Art Institute of Design, New York, and professor of fine arts, New York University, and Cyril Kay-Scott, dean of the school of art and professor of drawing and painting at the University of Denver, have been named as visiting faculty members of the 1935 summer session of the University of Southern California it was announced by Dean Lester B. Rogers.

Professor Kay-Scott is to conduct classes in art appreciation and landscape painting during the first term which meets from June 17 to July 26.

A study of the art impulse and creative design are the courses to be given by Professor Steinhof in the second term scheduled from July 27 to August 30.

"Symbolism and Mythology in the Art of the Far East" is a unique course to be offered by U. S. C. during the summer session to be headed by Dr. Hans N. von Koerber of the Trojan faculty.

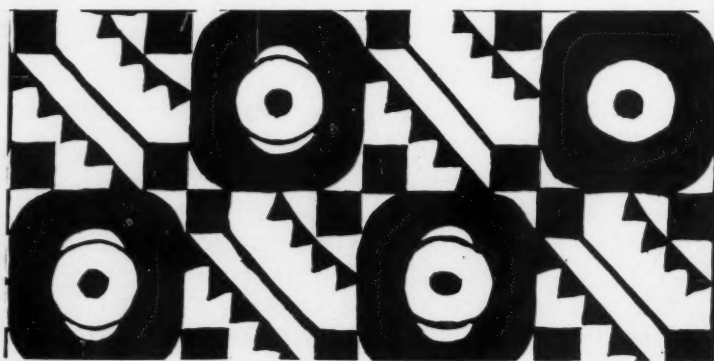
Glen Lukens, resident instructor of the college of architecture and fine arts is to teach ceramics and jewelry design and making while Dean Arthur C. Weatherhead, Helen M. Ryan, and Grace Fulmer complete the faculty for the 30th annual U. S. C. summer session in the fine arts department.

NATIONS OF WORLD SIGN ROERICH TREATY

continued from page 30

achievements of human genius belong to all men, in peace as well as war; that the nations should protect the artistic, scientific and educational treasures of their fellow-nations; that an act of violence against this common heritage is an international crime. In other words, the nations unite for the first time upon the basis of a mutual vigilance for the world's culture.

Thus, as Henri Cunant's labors for the acceptance of the Red Cross brought to the world a new concept of international humanitarianism—we can not doubt that Nicholas Roerich's work to bring about the protection of the world's art and science, will effect among nations a new respect of their mutual attainments of mind and spirit—a respect which must inevitably lie at the basis of any international understanding and peace.



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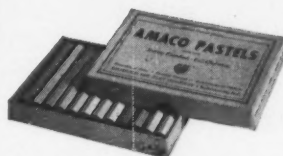
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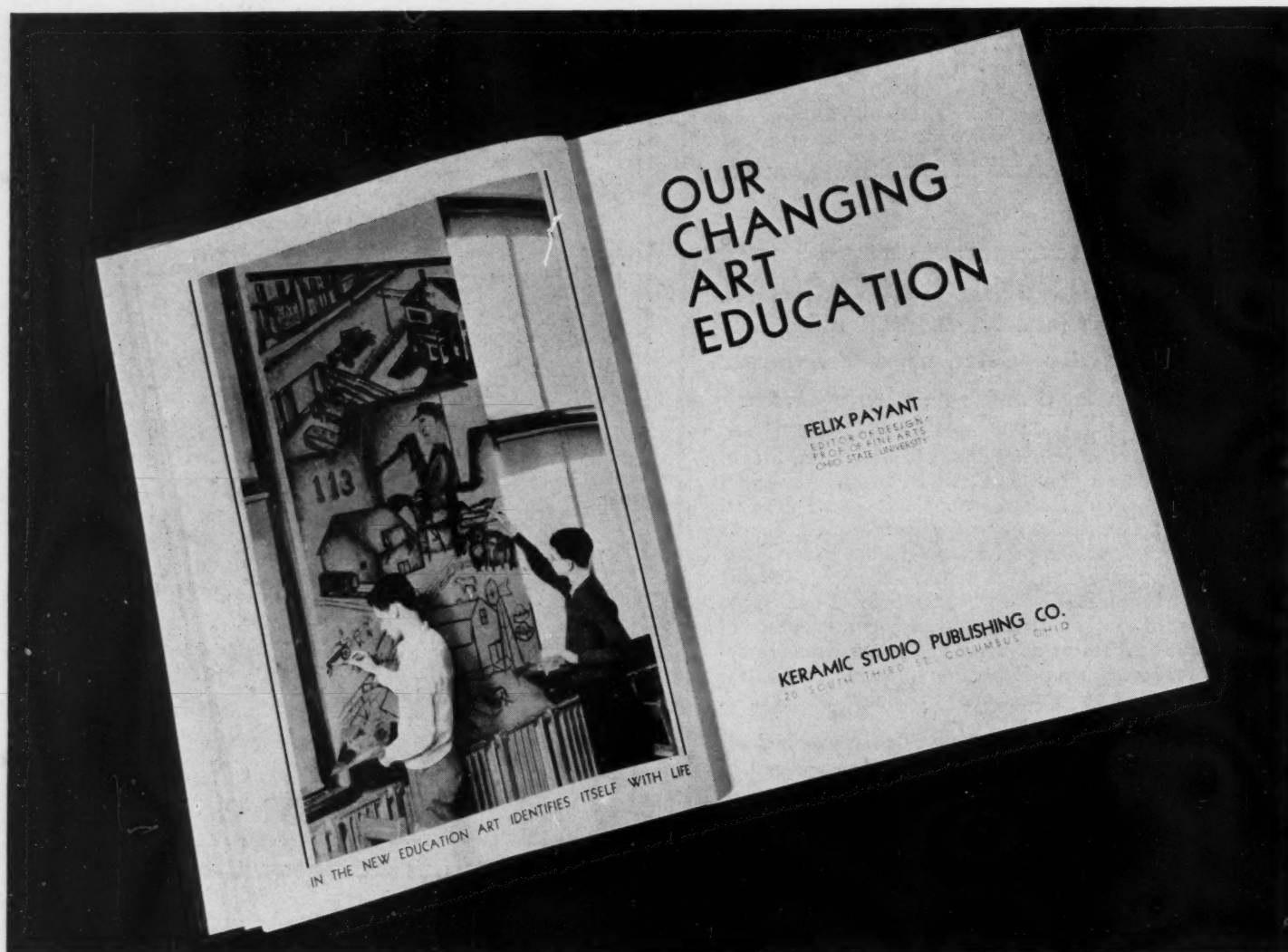
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